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words *ne* = *nec* and *ne* = *non*. In § 55 (the first of the two paragraphs with this number is meant) it seems to be supposed that *eurent* in three syllables is the usual and regular form for *habuerunt* in the Old French of France.

The chapter on the accents (the heading shows the singular, "accent") takes up a subject which Meyer had refrained from studying fully, as it could be better treated in connection with the Dialogues than with the Life. The discussion which we have here makes a good impression, and its general result (that the accents are put in "to facilitate the reading," being "used to prevent the confusion of letters when close graphic connection might obscure one of them," and if the accentuation of the spoken language comes into consideration it is only subordinate) seems reasonable.

The word-lists are welcome. Doubtless a certain number of additions could be made. I miss, for example, *defunct* (mentioned on p. 48), *dialecticiens* (p. 14, line 10 a 34), and *setein* (see above). *Interpreteison* is mentioned, and the spelling *intrepreteison* (p. 14, line 10 a 36) might be added. Under *seurondierre* it might be well to refer to Godefroy, s. v. *sevronde* since this is the heading for his article and he has no *souronde* (as in Diez and Körting).

E. S. SHELDON.

Harvard University.

#### FRENCH LITERATURE.

*Molières Stegreifskomödien*, im besonderen *Le Médecin Volant*. Von MARY VANCE YOUNG, Ph. D., Instructor in Romance Languages, Smith College. Sonderabdruck aus der *Zeitschrift für franz. Sprache und Literatur*. Band xxii. Heft 5 and 7.

*La Satire des Femmes dans la poésie lyrique française du moyen âge*. Par THÉODORE LEE NEFF. Paris, 1900. Pp. x, 118. Chicago Dissertation.

Two studies in French Literature by American students. The second a dissertation presented to an American university, the first, quite surely, a dissertation presented to a German faculty. The one written in French, the other in German. Truly the vernacular is falling into disfavor.

The article in the *Zeitschrift* is a creditable addition to the work now being done in literary history by American women. The

subject is the early farces of Molière. Miss Young prefaces her main topic with a summary of what is known about Molière's plays which have disappeared, and tabulates the whole number, together with the sponsors for their existence. She also presents conjectures regarding their contents and sources. The two farces which have been preserved are discussed with greater detail. Prototypes of *la Jalousie du Barbouillé* are found as far back as the *Sept Sages* of the twelfth century—a somewhat unnecessary statement, for there can be no probable connection between the mediæval poem and the Renaissance farce. Molière himself must have followed an Italian mask comedy, as the author goes on to say. An interesting point that is raised touches on the color of the Barbouillé, which seems to be not white, but black. Miss Young argues that the notion was borrowed from the disguise of the devils in the old mysteries, whose black faces were more associated with laughter than with fear.

The most important part of the paper is the study of the origin of the second farce, *le Médecin volant*. Comparisons are made with Spanish, Italian, English and French plays on the same subject, and the conclusion is reached that all these presentations of the theme are not related to one another, but are independently derived from a lost Italian farce which took its material from some unimportant descendant of a Decameron story (story 2 of the Ninth Day). This supposed Italian comedy would have been composed during the first year of the seventeenth century by an actor, Bergamin, who relied for his popularity on his changes of voice. Convincing arguments support this assumption. Fairness and thoroughness characterize the whole study.

Dr. Neff's dissertation offers the same traits of care and labor, but the results reached are not so satisfactory. His dissertation is seriously handicapped by its title. There is no considerable amount of satire on woman in the lyric poetry of mediæval France, and the attempt of the author to extend the signification of the word "lyric" (page 1 of Introduction) cannot change the facts. What he has used as material is the shorter narrative and didactic verse, fabliaux and the poems bearing on the failings of the sex. This material has been faithfully tabulated and its spirit

well interpreted. Possibly a more systematic grouping of the attributes found in the poems might have been made, such as those pertaining to the body, others which are mental and so on. Many of the successive headings do, indeed, bear an intimate relation to one another.

Dr. Neff is evidently interested in the wider range of his theme, the standing of woman in the Middle Ages (cf. pp. 101-108), as revealed by the literature of the time. For this the satirical poets do not give him the proper view. They are looking for defects, even the best of them, and apparently do not abide by the truth in their endeavors to be witty or humorous. Consequently their testimony, if we may so dignify their diatribes, should be controlled by the words of more impartial observers.

Fair-minded authors did not abound in the Middle Ages. Poets composed in those days with too great consideration for the audiences whose favors they wished to win. Consequently their work is conventional and quite untrustworthy from the standpoint of the historian of society. It is this kind of objectiveness which makes Dr. Neff's task a hard one. He must decide in the case of every poem the purpose of the composition, the market for which it was intended. He has begun with the kind of poetry which confessedly takes the extreme view. It is not likely that he will glean much from the writers of a more conservative type. Yet it is essential for him to consult them in order to arrive at any just conception of the position of the mediæval woman. We may, therefore, venture the hope that he will not be deterred by the unpromising nature of his quest, but will broaden his field of inquiry and establish the attitude of French mediæval literature towards the subject for which he shows so much enthusiasm.

F. M. WARREN.

Yale University.

#### GERMAN LITERATURE.

*The Development of the Nature-Sense in the German Lyric.* A Comparison of the Two Great Lyric Periods. By ARTHUR B. COOKE, Ph. D. *University of Virginia Studies in Teutonic Languages*: No. 3.

THE sub-title of the dissertation before us indicates the real nature of the investigation: it is a collation of the treatment of nature as

found in representative MHG. and nineteenth century lyrical poets, without any attempt to trace the development of the nature-sense during the intervening centuries. It claims to be suggestive rather than exhaustive "along the larger lines of tendency" (p. 6). But since the publication of Biese's *Entwicklung des Naturgefühls* (one of the four (!) contributions to the bibliography of the nature-sense with which Dr. Cooke seems to be acquainted) what need is there of an essay of this kind, unless it is intended for the general reader? Then, however, German and certainly MHG. quotations should be translated in the text. To the general reader the essay will be of interest and value in pointing out the attitude towards nature in the two periods under the following headings: The Seasons, Birds and Flowers, The Heavens, Mountains, Sea and Storms, Personification of Nature, Man's Mood Reflected by Nature, Nature as Background, and Landscape. But as a genuine contribution to our knowledge on this subject it is of little value, except that it classifies from a different point of view and multiplies the illustrations in the third chapter and especially the twelfth of Biese's work.

The author apparently begins the second great period with Klopstock (p. 93), thus ignoring all preceding poets, Günther included. That does not excuse him, however, when speaking of the Hartz mountains (p. 58 ff.) for overlooking Friedrich Stolberg's poem *Der Harz* (1772)—a poem full of genuine appreciation of these mountains, the beauty of which had been noted in books of travel long before 1775, Dr. Cooke's quotation from Biese (p. 355) in support of this date notwithstanding. We beg to call his attention to *Des Herrn Tiscals Calvisii zu Stendal Beschreibung seiner nach dem Hartz vorgenommenen Reise* 1738 and Johann Georg Sulzer's *Einige Beobachtungen welche ich auf einer Reise von Magdeburg nach dem Oberharz gemacht*, 1746, in which Sulzer recommends walking-tours in the Harz to those who wish to see beautiful views. A still more grievous fault of Dr. Cooke's is his failing to mention, not to say quote (p. 61), Stolberg's beautiful apostrophes to the ocean, *An das Meer, Die Meere* (1777), which are of the greatest moment in the "Development of the Nature-Sense." See Keiper, *F. L. Stolbergs Jugendpoesie*, p. 48 ff. In fact Stolberg,